

BRIAN DIXON

Experiencing the Structure

THIS TALK

Visual communications theory.

Research through design.

A case.

Ontology.

A framework.

Thinking further.

THIS TALK

Envisaging a native mode of knowledge
production for visual communications.

INTEREST IN THE VISUAL

Art and design history, visual anthropology, visual sociology, visual culture, information visualisation, and cognitive psychology.

THE THEORETICAL LANDSCAPE

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Fragmented epistemologies...

THE THEORETICAL LANDSCAPE

‘Visual intelligence/Cognition/Perception

Visual literacy

Graphic Design/Aesthetics

Visualisation/Creativity

Visual culture/Visual rhetoric/Visual semiotics

Professional performance: Photography/Film/

Video/Internet/Mass media/Advertising/PR’

(Moriarty and Barbitsis 2004:10)

THE THEORETICAL LANDSCAPE

‘Who...

Says What...

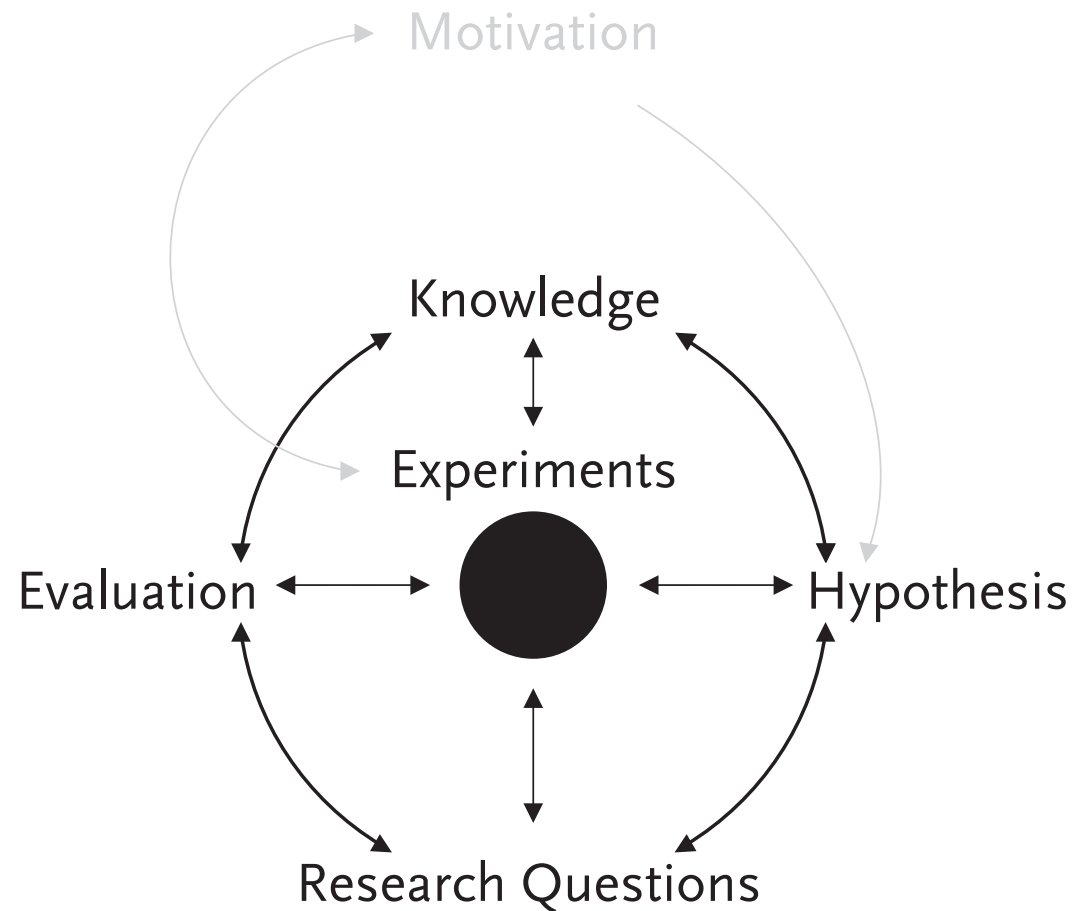
To Whom...

In Which Channel...’

(Fahmy, Bock and Wanta 2014:vii)

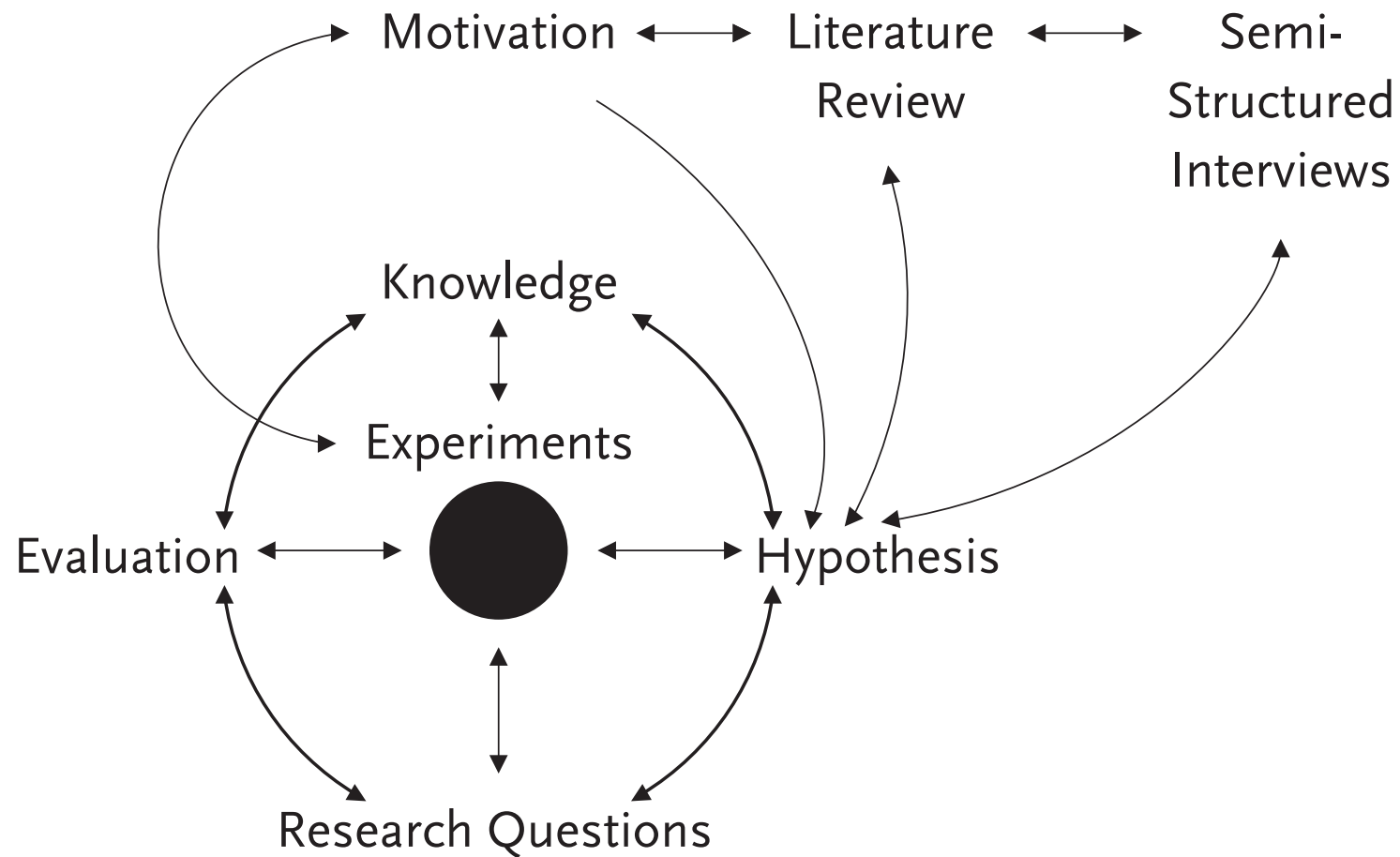
RESEARCH THROUGH DESIGN

BANG ET AL.'S (2012) MODEL OF RESEARCH THROUGH DESIGN



A CASE

A CASE



A CASE

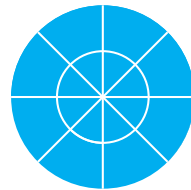
Investigating how a mobile map could be designed to allow a walker to remain aware of their surrounding environment in use.



A Contextualised Graphic Syntax for the Design of a GPS-Enabled Wayfinding Interface to Visually Support an Urban Recreational Walker's/Wanderer's Situation Awareness in Use

The interface was designed to visually support an intrinsically motivated urban recreational walker's/wanderer's situation awareness in use, when walkers are from Britain and Ireland, and seeking to apply exploratory wayfinding practices. Its aims to:

Orientate the walker with:



a distorted integral metric space



a static labelled node displaying the user's location

Relate to the surrounding environment with:



responsively rotating labelled nodes representing the direction and order of landmarks

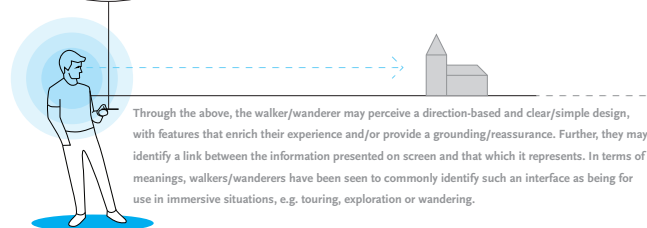
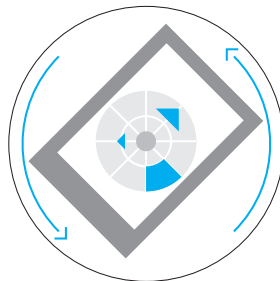


responsively rotating labelled nodes representing the direction of urban districts

Offer a limited amount of content and interactivity:

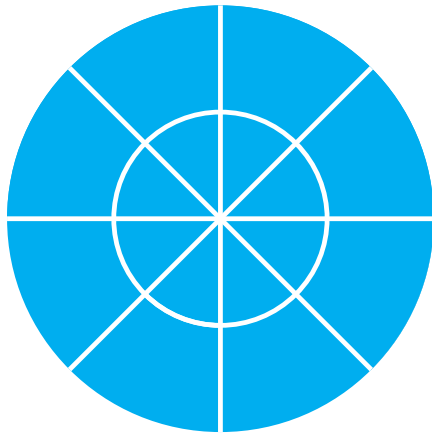


when compared to conventional GPS-enabled wayfinding interfaces



Through the above, the walker/wanderer may perceive a direction-based and clear/simple design, with features that enrich their experience and/or provide a grounding/reassurance. Further, they may identify a link between the information presented on screen and that which it represents. In terms of meanings, walkers/wanderers have been seen to commonly identify such an interface as being for use in immersive situations, e.g. touring, exploration or wandering.

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A DESIGNER'S ONTOLOGY

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An ontological position is often implicitly linked to an epistemological position (Crotty 1998:10).

A DESIGNER'S ONTOLOGY

Objectivists claim that 'social phenomena confront us as external facts' (Bryman 2008:33).

A DESIGNER'S ONTOLOGY

For constructionists, the world is constituted in our experience and, so, is in a constant state of revision (e.g. Lincoln and Guba 1985).

A DESIGNER'S ONTOLOGY

Where we locate the reality of our
design outcomes?

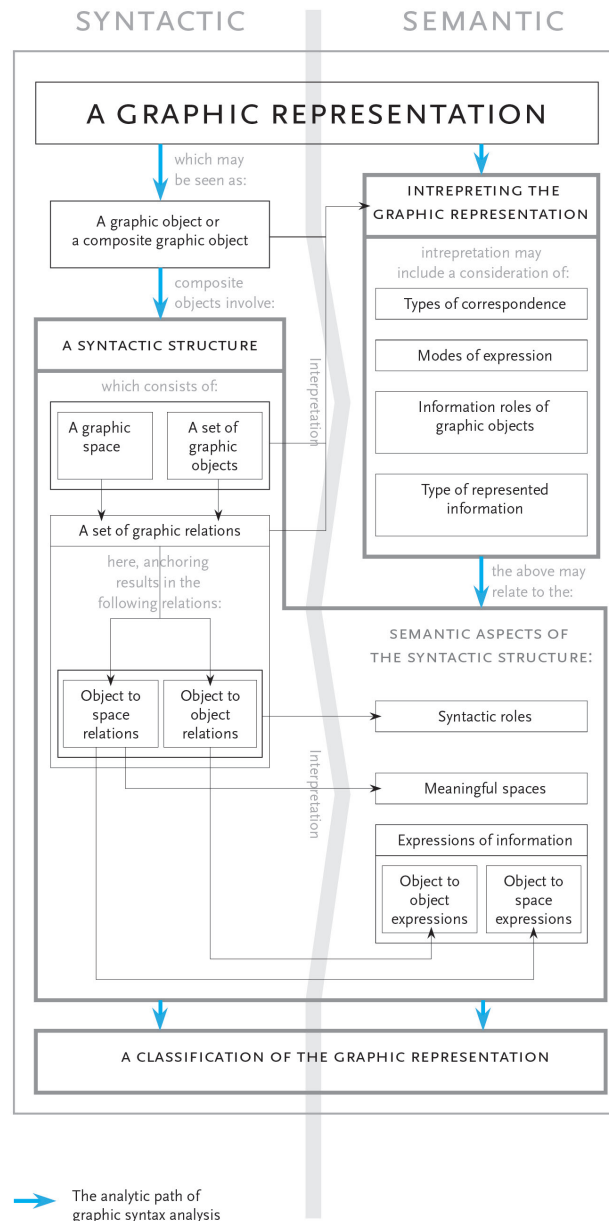
A DESIGNER'S ONTOLOGY

~~Generalisability.~~

Transferability.

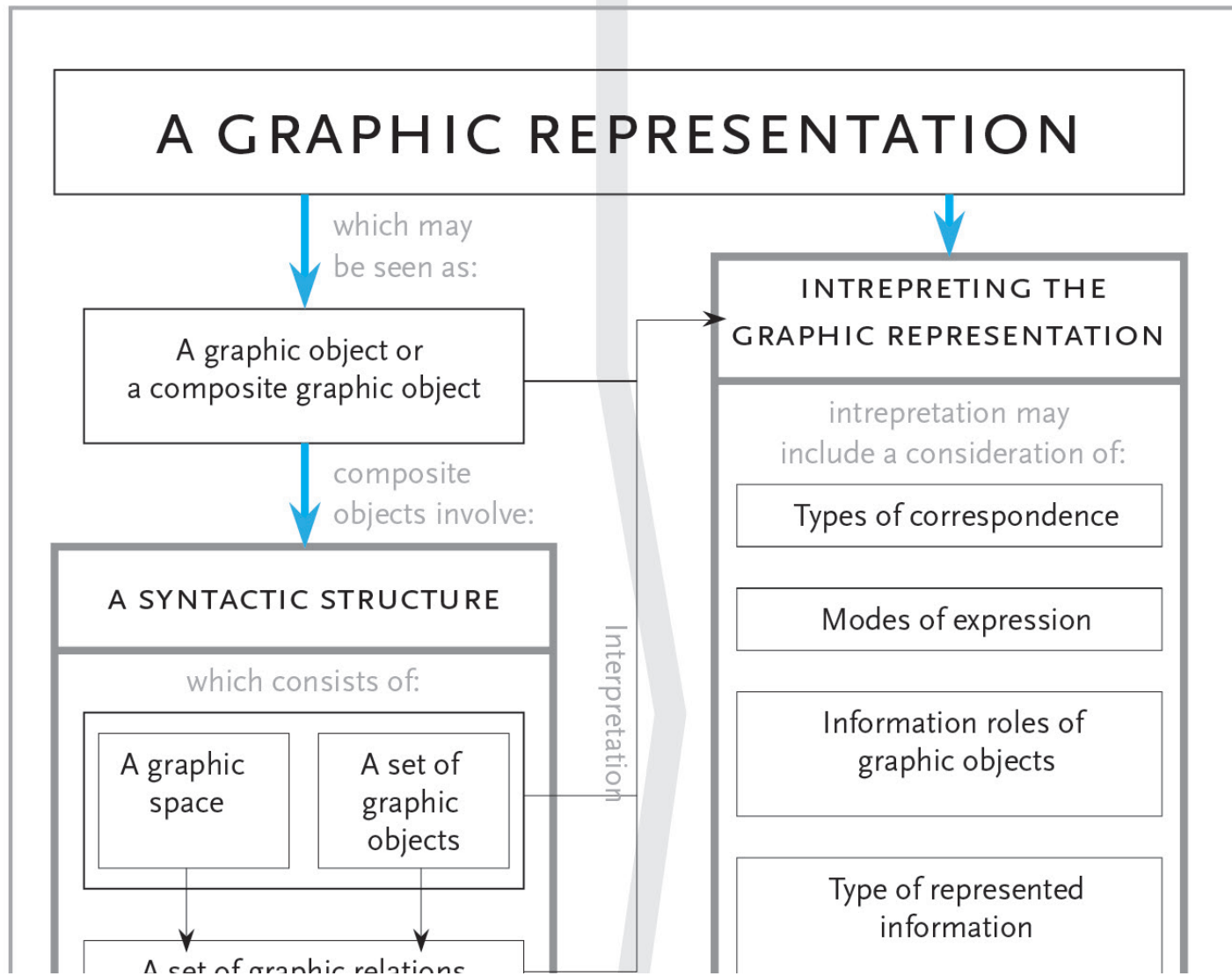
EXPANDING INFORMATION DESIGN THEORY

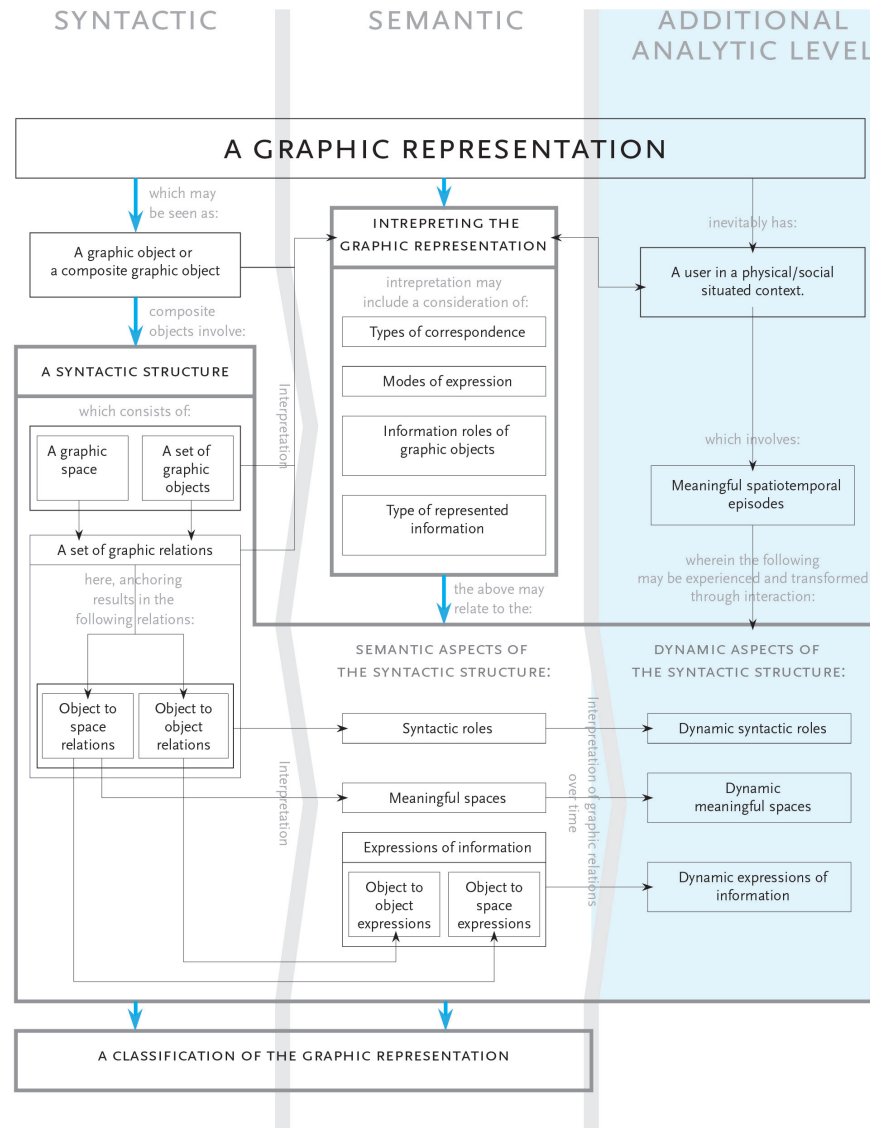
Yuri Engelhardt's *The Language of Graphics* (2002) provides a framework which can be universally applied in the analysis of graphic representations.



SYNTACTIC

SEMANTIC





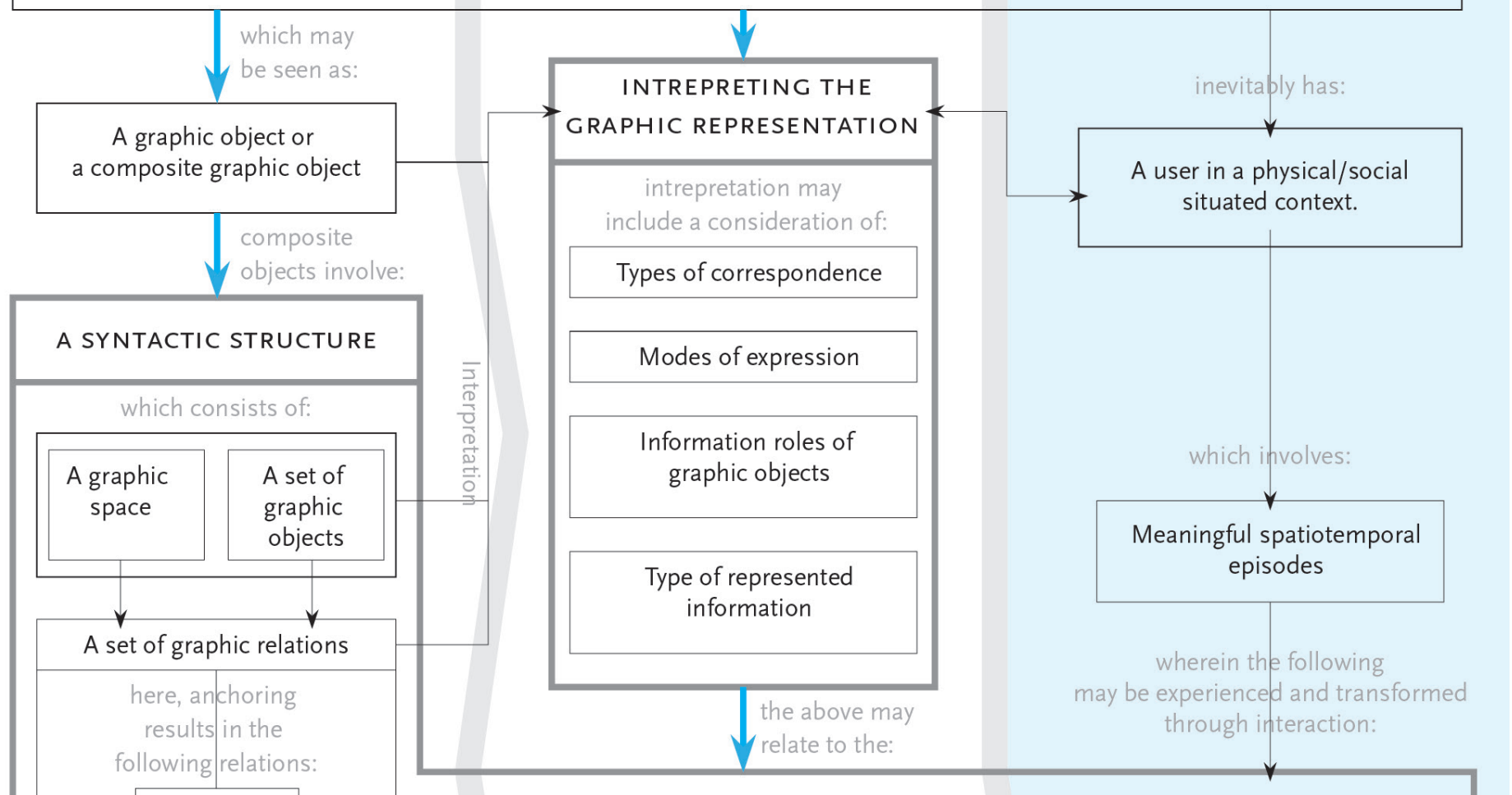
- The proposed theoretical extension
- A specific connection
- The analytic path of graphic syntax analysis

SYNTACTIC

SEMANTIC

ADDITIONAL ANALYTIC LEVEL

A GRAPHIC REPRESENTATION



THINKING FURTHER

THINKING FURTHER

How particular typographic arrangements are experienced by particular participant groups.

THINKING FURTHER

Further adaption could allow for a description of the more exacting structural details of typefaces and, again, set these beside participants' experiences of that work.

THINKING FURTHER

A knowledge base that designers own.